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ABSTRACT

The purpose of this bulletin, one of a series designed to aid the social studies teacher, is to indicate ways in which folksongs can be used in the classroom as a vivid reflection of the history and culture of the common people. An explanation is given of the value of the use of folksongs in the social studies classroom, followed by sections on general principles in using folksongs in the home, nursery school, kindergarten and elementary school, in unit teaching, in high school history courses, in world geography, and extra curricular activities such as folk music assemblies and clubs. A guide to further study suggests activities for classes, and lists of books, records, and periodicals that may prove helpful to both teacher and student. Although this series is aimed at helping the social studies teacher, English and music instructors will also find this of use in their classes. Related documents are: SO 005 979 through SO 006 000. (OPH)

How To Do It Series—No. 25

How To Use Folk Songs

National Council for the Social Studies
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Introduction

The purpose of this bulletin is to indicate ways in which folk songs may be used in the classroom — as a vivid reflection of the history and culture of the common people. Examples will include traditional songs collected in rural areas, such as ballads or spirituals; popular songs originating in urban centers; songs and instrumental music of the common people in other cultures. The bulletin is directed both to social studies teachers and to teachers of English or music.

Why Folk Songs in the Social Studies?

Folk songs provide us with knowledge; knowledge not only of the words, tunes and background of a specific song, but of the historical experience which that song expresses. The historical significance of such songs becomes clear when we realize that they have been a fundamental part of the culture of the common people of the United States since the earliest days.

The factual details of folk songs have at times been criticized as historically inaccurate; yet this very uncertainty may stimulate the student to delve more deeply into the history of a period. Students may sometimes find their conventional textbook accounts are less accurate than the version given in a ballad. In some cases ballads provide a brilliant summation of a given historical experience. Highlighting both the human and factual aspect of that experience, they make it real for the student and arouse curiosity to pursue the matter further.

In addition to particular facts, folk songs introduce us to important concepts and generalizations. We learn a great deal about the attitudes, interests and values of the people by reference to their songs. Songs, indeed, are often the best of all possible sources for such information. Thus Carl Sandburg compiled *The American Song Bag* (New York: Harcourt, Brace, 1927) in order to give "the feel and atmosphere, the layout and lingo of regions, of breeds of men, of customs and slogans in a manner and air not given in regular history." The Australian historian, Russel Ward, found that folk songs constituted the major sources for his study of the nomadic pastoral worker of the Australian frontier in the 19th century. (*The Australian Legend,* Melbourne: Oxford University Press, 1968.) The great men of history have been well documented in textbooks and biographies; the ordinary folk are often best documented in their songs.

Folk songs are perhaps most valuable to the social studies teacher because, like all art, they have power to affect the emotions. They stir our imagination and move our sympathies. A class, for example, listens to the songs and the stories of Aunt Molly Jackson as she describes her life during the depression years. (Folkways, FH 5457.) One finds the following reactions in the class:

"You seem to be tuning in to another age."

"Textbooks seem all so much a matter of fact; but when you hear Aunt Molly talking it brings everything to life."

"You know these were real people like us."

"You start to feel their starvation and misery just as if you were there."

"It's wonderful how under such terrible circumstances she was able to express her feelings so clearly."

The students evidently are able to identify with Aunt Molly, to empathize, to undergo in their imagination experiences which they have not had in real life. It dawns upon them that poor and uneducated people

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have a literature of their own and can express their experiences with incomparable force, sincerity, and directness.

Folk songs are indispensable in helping young people develop a sense of heritage and a sense of identity. Many of us have a specific ethnic origin and are bound by these ethnic roots to one or other ancient (and highly specific) ethnic grouping with a history, tradition and background of its own. Ethnic songs that tell a story and communicate the tradition of a given ethnic group help the members of that group understand their identity and their own honorable roots and traditions in the world. Every person born in the United States, in addition, has a national heritage as an American citizen. The songs of the United States help every young American to comprehend imaginatively the magnificence and the diversity of the nation of which he is a part. Study of the songs of other lands, finally, leads to an understanding of the heritage of the human family itself and promotes a feeling of kinship with other human beings in all places and times.

Using Folk Songs — Some General Principles

1. Select for use folk songs which are the authentic creations of the people who composed them, rather than the simplified and "improved" products of some educators and music publishers. Sources for such authentic songs are listed in the bibliography.

2. If possible, sing and play the songs yourself, and take time, if you can, to learn the necessary skills. If you must resort to records and phonographs try to get equipment of the best quality.

3. It is a basic principle of teaching that the student should be actively involved. Do not simply throw songs, recorded or otherwise, *at* the students. Involve them in the process by having them study the songs as they are played; discuss their meaning; and where possible involve the students in singing the songs themselves and in dramatizing performances of them. (We shall have more to say about folk songs and drama below.)

4. Encourage your students to ask questions about the material and to suggest hypotheses: What kind of instrument is being played? What is the mood or purpose of this song? What viewpoint is being expressed?

5. Where possible, duplicate the words of songs and have the student follow the singer by means of such song sheets. They will do this eagerly, since it helps them develop the skill of listening, and makes the music — which at first they will not associate with social studies — seem more like "a lesson."

Using Folk Songs in the Home, Nursery School, and Kindergarten

One condition enhancing the effective use of folk music in the elementary and secondary school is that it should be introduced in the home, the nursery school and the kindergarten. In this regard Ruth Crawford Seeger's excellent book *American Folk Songs for Children* (New York: Doubleday & Co., 1948) provides both a rationale and a repertoire for the teacher wishing to use songs at the pre-school level. All the songs that Mrs. Seeger included in her book have been tried out with groups of children in actual school and home situations. She sought songs with "plain tunes, melodically simple, rhythmically vital, whose traditional texts possessed the spirit of work and play and thought of small children." Mrs. Seeger does not attempt to improve the grammar of the song, or to eliminate reference to tragedy and death. Even little children can appreciate differences in dialect and do not have to be shielded from the realities of life. For them, folk songs are not only the bearers of custom and story; they provide a musical and dramatic basis for the child's own improvisation and his own creativity in speaking, singing and dancing.

Some songs may not be understood by very young children at their deepest level, but later on additional meanings become clear and have a special significance for the child — since he has already made the song his own. Pete Seeger suggests that folk songs are like onions; we can peel away successive layers of meaning, often with no end to the process. "Take This Hammer" or "John Henry," for example, may be to the small child simply songs about a man with a hammer. Later on they help him gain a far deeper insight into the lives of working people, or oppressed people in the modern industrial age. The intellectual comprehension that thus grows has its roots in feelings about people which were nurtured with songs first introduced in the nursery school.

Using Folk Songs in the Elementary School

Once again, seek out authentic songs collected directly from the oral tradition. If possible, learn songs from the original tapes or records rather than from an arrangement given in a children's song book. Such printed versions cannot communicate the vigor and the nuances of the oral version. A piano or a guitar may sometimes impose a rhythmic or melodic pattern upon a song which was not in the original as sung by the

people who created it. In studying Afro-American songs, for example, refer to records like "Afro-American Blues and Games Songs" (Library of Congress, AAFS L4), or "Ring Games" (Folkways, FC 7004), which illustrates children's games from Alabama. In studying songs from non-western countries seek out publications which provide an accompanying record of native singers, and which base their written texts closely on the song as sung by these people. One such example is *Folk Songs of China, Japan and Korea,* written by American and Korean coauthors, B. W. Dietz and T. C. Park (New York: John Day, 1964).

Music books designed for elementary schools frequently sin by changing scales and rhythms, presumably with good intentions. But Dr. Mantle Hood and his associates at the Institute of Ethnomusicology have shown that very young children can be introduced to music which has quite a different scale from their own, and can grow to enjoy this music and thus to understand the society from which it has sprung. Dr. Hood's first grade group actually learned to play and sing Indonesian songs more readily than the older fifth grade group.

The Folkways series of recordings, "The World of Man," with its first volume on man's work and the second on man's religions, can be used to illustrate both basic *sociological* and *anthropological* aspects. The music teacher and the social studies teacher, for example, both should be interested in the ways in which music plays a part in social life in aiding work (hunting songs, cowboy songs), bringing up children (lullabies), education (counting songs), group solidarity (patriotic songs), religion (hymns and spirituals), medicine (medicine songs), entertainment (ballad and minstrel songs), etc. The Folkways catalogue includes recordings which can illustrate all of these functions.

Elementary school children can be introduced through song to concepts of *government* and *political science*. Election songs, for example, raise important issues in a lighthearted way. Some of the most glorious songs in our tradition deal with man's aspirations for freedom. This concept was handled well by a sixth grade class — Mrs. Thelma Patel's — at Woodmere, New York, as recorded in "Call of Freedom" (Folkways, FC 7566).

Folk song is a marvelous aid to the teaching of *geography* at the elementary school level. Teaching the concept of time zones, for example, may be assisted by the Folkways record "Follow the Sunset," which traces the setting sun around the world with the aid of lullabies from various lands. Other vivid aids for the world geography lesson are the filmstrips and accompanying records produced by Bowmar, Inc. Here a visual impression is added to the aural one. For our country, there are numbers of incomparably beautiful songs celebrating the great American rivers. Such songs stimulate the child's vision of these natural waterways and help him to think of them as something mysterious and beautiful rather than as a mere wiggle on a map. A good example of such a song is Woody Guthrie's "Roll on Columbia."

As for *United States history* the Society for Visual Education has a very good series of 12 filmstrips and 6 records on "Our American Heritage in Folk Music." Topics include songs of the sea, the cowboy, the mountains, the plains, the railroad, the Civil War, the Revolution, the old South, the Western Frontier and the Mississippi Valley. Such aids invite participation by projecting words of songs, and the non-musical teacher is assisted by the recorded singing voice. Background information is well prepared and presented.

Folk Songs in Unit Teaching

The Society for Visual Education series suggests some interesting possibilities for the elementary and junior high school. Here are some more:

1. *U. S. Themes* — The use of folk songs in studying periods of U. S. history such as the colonial days, the early national period, the gold rush, reconstruction, the rise of industrial America, World War I, etc.
   - The use of folk songs in studying the history of such minority groups as Afro-American, Jewish, Italian, Irish, German, etc.
   - The use of folk songs in studying the history, geography and folklore of one's own region and state.
   - The use of folk songs in studying regions such as New England, the Great Lakes, the Pacific Northwest, Hawaii, the Tennessee Valley, etc.
2. *International Themes* — The use of folk songs in national studies such as Mexico, the West Indies, the British Isles, France, countries of the Middle East, Asia, Africa, the Pacific and South America.

The use of folk songs in the study of geographic regions such as the deserts, monsoon lands, equatorial lands, temperate grass lands, alpine lands, etc.

Folk Songs in High School History

In the high school, just as in the elementary school, folk song may be introduced both in the classroom and in special dramatic presentations as an aid to the teach-

ing of the social sciences. At the high school level the student's understanding of the social implications of a given song are more mature; he also has a greater ability to organize and present the insights that song reveals to him *in dramatic form.*

At the Fieldston School in New York (1960-1968) a sustained experiment was undertaken with the use of the all-school assembly as a focus for both national and internatitonal education through song. The high school history assembly was given once a year; it provided at one and the same time opportunity for the development of an oral tradition in song, inter-departmental cooperation on a common project and a service for the whole school community in which the students taking part educated others while they educated themselves. These assemblies lasted for approximately one hour and were devoted to specific aspects of American history — the Civil War, the New Deal, the Negro people, Irish immigration, New England whaling, New York City and the Cowboy. The framework of the presentation was a narration which provided the bare outline of the story, illustrated and "verified" by dramatic episodes and by the singing of appropriate songs.

All the history students in the junior and senior year were entitled to take part in the assembly, which from beginning to end was entirely voluntary and extra-curricular. Each year the total number of participants was about 110, or a majority of all students studying history that particular year. The students took parts as narrators, soloists, instrumentalists and in the chorus. Talents were also in demand for making posters and sets, for lighting, staging, direction and for preparing the recording of the performance. Increasingly over the years students shared in writing the script and in coaching each other in singing and narration.

The purpose of an assembly was not to "cover" the subject — such a goal would be impossible — but to provide through a dramatic enactment an opportunity for students to grasp and to convey imaginatively one aspect of historical reality and thereby to arouse curiosity and interest in it. An awesome "chemical change" occurs when you put people on bare boards and have them act and sing out an historical drama.

The assembly also helped develop an oral tradition and introduce all the students in the school to the story there unfolded. Each year a recording was made of the production. These records were then utilized in succeeding years in the classroom; they are available to teachers across the country who are interested in becoming more closely acquainted with the experiment.

An important element in the morale of the students who took part in these assemblies was the knowledge that their work was rewarded, not by grades, but by its usefulness both to the school and to the educational community at large. This dramatic approach, of course, is not new; it has been tried by a number of elementary school teachers. It might have interesting results if adopted on a wider scale. At the university level such an approach might give birth to productions with many of the qualities and excellences of folk opera.

At Fieldston, student democracy also had an opportunity to develop around these productions. The whole assembly, which took in each case more than two months to prepare, was organized, supervised and put on by a steering committee of perhaps twenty students representing the different responsibilities of production; this committee battled out any major problems that arose. Faculty members acted as advisors and guides.

What of the availability of folksong and folklore material to the enterprising teacher who has decided to experiment with this kind of approach? Here much can be contributed by the joint efforts of the school library and the music department. The possibilities for building up reserves of such material are very great — and this notwithstanding the fact that the systematic recording and analysis of historical song is only just beginning.

Folk Songs in World Geography
A Case Study

The following case study involved a tenth grade World Geography class. The lesson proceeded in the following way:

"You are about to hear some unusual and unfamiliar sounds. Shut out the rest of the world for a moment and listen". (There followed a five minute period of listening to the Gamelan orchestra of the village of Pliaton in Bali playing *Tumilingan.* The record used was a Columbia disk, "Dances of Bali" (ML 4618).)

Reactions to the question "How did you enjoy it?" varied from enthusiastic acceptance to violent rejection. Some found it unusual, interesting, mysterious, relaxing and moving. One wrote "It was a refreshing experience taking my mind away from the everyday world". Another said, "It had the atmosphere of a jungle and yet at times it sounded like the gaiety of children playing with hundreds of musical toys". Others said: "It was weird"; "It hurts my ears"; "It repeats itself and gets on your nerves"; "It's not my type of music." In between the extremes were those who said, "I liked it

for a change"; "It's interesting in its own way"; "Sort of neat, but I couldn't listen to it for a long time."

The next question was: What did it make you think of? Some thought of forests, of streams and of waterfalls, of bells and of triangles, of Buddhist temples or of oriental dances, of little bits of ice falling into a lake. Others thought of the coming of spring, of birds singing, of the buzzing of bees. One person thought of someone running very fast through narrow twisted streets, another of a fight between goddesses and yet another of music played by slaves in the old days at a feast for a king. To a more prosaic character it sounded like the best of Lawrence Welk.

The comments of some students were perceptive and not unlike those of the ethnomusicologist, Jaap Kunst, who pioneered the study of Balinese music and described it as "comparable only to two things, moonlight and flowing water. It's pure and mysterious like moonlight, it's always the same and always changing light and flowing water. It's pure and mysterious like as a state of being, such as moonlight itself which lies poured out over the land. It flows murmuring, tingling and gurgling like water in a mountain stream."

Music of other lands, then, can vividly stimulate the imagination. But the free use of the imagination as we know is also the beginning of the process of inquiry. "What country do you think this music comes from?" Some thought China, some Japan, a few suggested southeast Asia. With the aid of further examples the class suggested that the music came from a fairly civilized place, for very primitive people would not have had metal instruments. It was probably an ancient society for the music was complicated, and the skill must have been passed on from generation to generation. The people were perhaps rather isolated, for the music was different from any other music the class had ever heard. Perhaps they lived in well organized villages for there many people played in a large orchestra, and such music would require a lot of experience in working together. The music would have needed plenty of practice; and there must, therefore, have been at some level abundant leisure time for the musicians. This would argue that they lived in a land of abundance with a peaceful and productive economic system. They must have been fond of dancing and ceremonials and perhaps wore colorful costumes. Finally the teacher confirmed that the country was, as the research of some of the students had suggested, in fact, Bali. The movie, *An American in Bali,* was obtained from the Indonesian Consulate which also supplied other booklets. The documentary record, *The Isle is Full of Voices,* was then played to the class to modify, to illuminate and to consolidate the impressions which had been gained from the recorded music. This record is one of a very fine series, "The Ways of Mankind," supervised by anthropologist Walter Goldschmitt and distributed by the National Association of Educational Broadcasters.

So the students gained a deeper insight into the traditional Balinese society through the sounds of its folk music, through a film, through a dramatic recreation of its culture, and through their own reading. The music alone would not have been sufficient but it made a unique contribution. The students learned that there are other ways of living, other ways of looking at life, other ways of making music than their own. An authentic cultural artifact had been brought into the classroom and the students had observed it carefully by use of the skill of listening. They had experienced the satisfaction of discovering for themselves an interest about the society from which the artifact had come.

Additional Ideas for the High School

1. Try out the Folkways series "American History in Ballad and Song" in United States History classes. Volume I (FH 5801) is for Junior High School and traces American history chronologically. Volume II (FH 5802) is for Senior High School and has sections on cultural, economic, political and international democracy.

2. Use songs in geography classes to illustrate regional differences and to promote a more vivid description of the living conditions and way of life in a given region. There are many songs dealing with mountains, rivers, exploration, floods and work. For the Tennessee region, for example, Gene Ritchie's *Singing Family of the Cumberlands* and Martha Munzer's *Valley of Vision* (New York: A. A. Knopf, 1969) will be found helpful.

3. Use folk songs to introduce controversial issues into the classroom. A sociology class will find an excellent stimulus for the discussion of urban life by listening to the Fieldston record *New York City Through Its Songs and Ballads.* The songs of Bob Dylan may be used to raise basic questions concerning civil rights, war and peace and the nature of modern society.

Folk Song and Extra Curricular Activities

1. *School Assemblies.* In addition to dramatic assemblies staged by the students — as suggested above

— visiting folk singers can give performances that will prove very stimulating to the students. There are a number of skilled performers — Tony Saletan of Boston, Arthur Schraeder of Old Sturbridge Village, Bill Bonyun of Wiscasset, Maine — who make a specialty of this kind of assembly.

2. *The Folk Music Club.* Many schools have thriving folk song clubs. Some of these have taken tape recorders into the areas around the school and have collected folk material in the field. Of special interest has been the work of the Illinois campus Folk Song Club which has published its own journal and produced several recordings of traditional singers. Folk song clubs also can be of service in introducing instruction on the guitar into the school when — as is almost invariably the case — such instruction is not offered by the music department.

3. *The Historical and Folklore Society.* Alternatively, folk songs may be an interest of a local historical society. Outstanding work has been done in the State of New York where the New York Historical Society has encouraged the growth of school programs ("The Yorker Program"). Members have located folklore and folk songs from their own areas and have even started folk museums.

Guide to Further Study

1. *Folklore and Musicology.* Teachers wishing to use folk songs in the schools should look to the following disciplines:

A. *Folklore.* Various universities such as Indiana State, the University of Pennsylvania, the University of California at Berkeley and at Los Angeles, have major programs in folklore studies. So also do some historical associations, notably the New York State Historical Association at Cooperstown, New York, which is nationally known for its year round educational program. A number of interesting journals are in circulation; for example, the *Journal of American Folklore,* the *Journal of the Folklore Institution,* the *New York Folklore Quarterly,* the *Southern Folklore Quarterly* and *Western Folklore.*

B. *Ethnomusicology.* This has been defined as "the study of music in culture." The outstanding United States center for the study of ethnomusicology is the Institute of Ethnomusicology at UCLA, the leading journal is entitled *Ethnomusicology.* Summer courses are given in the universities mentioned above and at the State University College at Oneonta, New York.

2. *Educational Literature.*

Clarke, Kenneth and Mary. *Introducing Folklore.* New York: Holt, Rinehart and Winston, 1963.

Danker, F. E. "Folksongs in the High School Classroom." *Sing Out!* 13:16-17; February-March, 1963 (Unit on Civil War).

Berg, Esther L. and Freedman, Florence B. *The Recording as a Teaching Tool.* New York: Folkways Records, 1955.

Jones, Louis C. "Folklore in the Schools: A Student Guide to Collecting Folklore." *History Notes.* Cooperstown, New York: New York State Historical Society, (n.d.).

Jones, Trevor. "The Ethnomusicologist's Role in Music Education." *Music Educators Journal* 49, 2:31-33; 1962.

Malm, W. P. *Musical Cultures of the Pacific, the Near East and Asia.* Englewood Cliffs, N. J.: Prentice Hall, 1966.

Scott, John A. "Folklore and Folk Song in Education." *New York Folklore Quarterly* 18; Winter, 1962.

..... "Folk Song and the Schools." *Teaching and Learning;* 1965.

Tooze, R. and Krone, B. *Literature and Music as Resources for Social Studies.* Englewood Cliffs, N.J.: Prentice Hall, 1955.

3. *Folk Song Bibliography.*

Ruth Crawford Seeger. *American Folk Songs for Children.* New York: Doubleday & Co., 1948. A first-rate selection of material for use in kindergarten and elementary school, developed by a woman in daily contact with young children. The introduction to this book is a classic statement of the role and uses of folk music in the home and the school.

John A. Scott. *Ballad of America.* New York: Grosset, Dunlap, 1967, Bantam paperback. A collection of material developed from daily experience at the high school level. It is also an introduction to the history of American folk song. The "Essay on Sources" (pages 381 to 396) provides information about first-rate sources that are in print or available on tapes and records.

Several collections in hard cover provide admirable coverage of American folk music. Outstanding are *The Fireside Book of Folk Songs,* ed. Margaret Boni (New York: Simon and Schuster, 1947); *The American Song Bag,* ed. Carl Sandburg (New York: Harcourt, Brace

& Co., 1927); and Alan Lomax, *Folk Songs of North America* (New York: Doubleday & Co., 1960). Highly recommended in paperback are *The Burl Ives Song Book* (New York: Ballantine Books, 1953); and *Songs of All Time* (College Box 2000, Berea, Ky.: Council of the Southern Mountains, Inc., 1957).

The best introduction to traditional British songs is A. C. Lloyd, *The Penguin Book of English Folk Songs* (London, England and Baltimore, Maryland, Penguin Books, 1959). See also Eloise Hubbard Linscott, *Folk Songs of Old New England* (Hamden, Conn.: The Shoe String Press, 1962), and Scott, cited above.

Songs of the American Revolution with both music and lyrics are reproduced in Frank Moore, *Diary of the American Revolution* (New York: Washington Square Press, 1968, hard cover and paper back); and in Scott, *Ballad of America,* cited above.

There are two fine collections of British and American sea songs. Stan Hugill, *Chanties from the Seven Seas* (New York: E. P. Dutton, 1961); and Joanna Colcord, *Songs of American Sailor Men* (New York: Oak Publications, 1964). For the westward movement see Lomax cited above; also John A. Lomax, *Cowboy Songs and other Frontier Ballads* (New York: The Macmillan Company, 1910) and William A. Owens, *Texas Folk Songs* (Dallas: Texas Folklore Society, 1950).

Afro-American music merits special attention. There is a fine introduction provided by Harold Courlander, *Negro Folk Music USA* (New York: Columbia University Press, 1963) and Henry Edward Krehbiel, *Afro-American Folk Songs* (New York: 1913, reissued by the Frederick Ungar Publishing Co., New York, 1962). Other songs are given in Lydia Parrish, *Slave Songs of the Georgia Sea Island* (New York: Creative Age Press, 1942, reissued 1967 by Folklore Associates, Hatboro, Pa.) and Scott, *Ballad of America,* cited above. See also Paul Oliver's paper back, *The Meaning of the Blues* (New York: Collier's, 1963).

Civil War songs are well covered in Irwin Silber's admirable collection, *The Songs of the Civil War* (New York: Columbia University Press, 1960).

Songs of the labor movement, and work songs are provided in Edith Foulk and Joe Glaser, *Songs of Work and Freedom* (New York: Dauphin Magnum paper back, 1960).

New Deal songs are given in Waldemar Hille, *The People's Song Book* and Woody Guthrie, *California to the New York Island,* (both issued by Oak Publications, New York).

There is a collection of freedom songs provided by Guy and Candie Carawan, *We Shall Overcome* (New York: Oak Publications, 1966).

For the songs of other peoples perhaps the best single source is the collection of little song books published by the Cooperative Recreation Service, Delaware, Ohio. These books offer a wide array of material from many parts of the world.

4. *Records*

A wealth of authentic material is available on records and tape, also a number of sensitive performances by modern artists. The main agencies whose catalogues should be on the teacher's shelf are the following:

The Archive of American Folk Song, Music Division of the Library of Congress, Washington 25, D. C. Some of the most important material in this great archive is directly available through the Library of Congress records — traditional ballads, chanties, spirituals, work songs, blues, miners' songs, cowboy ballads and many more.

Bowmar Records, Inc., 10515 Burbank Boulevard, North Hollywood, California, 91601, has specialized in the distribution of various types of educational materials.

Electra Records, 1855 Broadway, New York, New York has produced a number of high quality performances of traditional songs by modern artists.

Folkways Scholastic Records, 906 Sylvan Avenue, Englewood Cliffs, N. J. 07632: They have made available over the years a variety of materials recorded in many different countries.

Folk Legacy Records, Inc., Sharon, Massachusetts: This concern specializes in high quality recordings of individual traditional performers from American and Canadian rural areas.

Heirloom Records, RFD 2, Wiscasset, Maine has specialized in recordings in various types of American song produced at different times in American history. It has also recorded the Fieldston experimental series discussed in the course of the article above.

Vanguard Records Society Inc., 71 W. 23rd Street, New York, New York, has produced a number of high quality performances of traditional songs by modern artists.

5. *Journals and magazines*

The principal popular journal in the folk song field is *Sing Out!,* 701 Seventh Avenue, New York, New York. Professional journals include *Ethnomusicology,* School of Music, University of Michigan, Ann Arbor, Michigan; and the *Journal of American Folklore,* Bennett Hall, University of Pennsylvania, Philadelphia, Pennsylvania.

NOTE: This *How To Do It* notebook series, designed for a loose-leaf binder, provides a practical and useful source of classroom techniques for social teachers. Elementary and secondary teachers alike will find them helpful. The titles now available in this series are: *How To Use a Motion Picture, How To Use a Textbook, How To Use Local History, How To Use a Bulletin Board, How To Use Daily Newspapers, How To Use Group Discussion, How To Use Recordings, How To Use Oral Reports, How To Locate Useful Government Publications, How To Conduct a Field Trip, How To Utilize Community Resources, How To Handle Controversial Issues, How To Introduce Maps and Globes, How To Use Multiple Books, How To Plan for Student Teaching, How To Study a Class, How To Use Sociodrama, How To Work with the Academically Talented in the Social Studies, How To Develop Time and Chronological Concepts, How To Teach Library Research Skills in Secondary School Social Studies, How To Ask Questions,* and *How To Use Folk Songs.*
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